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November 7, 12 noon - Boston

AMERICAN & EUROPEAN PAINTINGS
November 12, 7 p.m. - Boston

DISCOVERY
November 18, 7 p.m. - Bolton
November 19, 10 a.m. - Bolton

BOOKS & MANUSCRIPTS
November 20, 10 a.m. - Boston

MOTION PICTURE POSTERS & EPHEMERA
November 20, 3 p.m. - Boston

DECEMBER 1999

ORIENTAL RUGS & CARPETS
December 4, 12 noon - Boston

TOYS & DOLLS
December 4, 10 a.m. - Bolton

FINE CERAMICS
December 11, 11 a.m. - Boston

FINE JEWELRY
December 14, 12 noon - Boston

COUTURE & DESIGNER FASHION
December 16, 6 p.m. - Boston

DISCOVERY
December 16, 7 p.m. - Bolton
December 17, 10 a.m. - Bolton

JANUARY 2000

ENGLISH & CONTINENTAL FURNITURE & DECORATIONS
January 8, 11 a.m. - Boston

DISCOVERY
January 20, 7 p.m. - Bolton
January 21, 10 a.m. - Bolton

FEBRUARY 2000

THE STUDIO AUCTION
February 3, 7 p.m. - Bolton

20TH CENTURY FURNITURE & DECORATIVE ARTS including Glass, Lamps, Pottery and Metalwork from the Art Nouveau, Arts & Crafts, Art Deco/Modern
February 5, 11 a.m. - Boston

DISCOVERY
February 17, 7 p.m. - Bolton
February 18, 10 a.m. - Bolton

AMERICAN FURNITURE & DECORATIVE ARTS
February 27, 11 a.m. - Bolton

MARCH 2000

AMERICAN & EUROPEAN PAINTINGS & PRINTS
Friday, March 10, Prints & Photography, 4 p.m.
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We hold an annual exhibition in London and Hong Kong, as well as participating in the Winter Antiques Show in New York, the Ellis Memorial Show, Boston, the European Fine Art Fair in Maastricht, Holland, and the Grosvenor House Antiques Fair, London. Every year we produce a fully illustrated and informative catalogue.

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27th Annual Antiques Show

Thanksgiving Weekend 1999

Preview Party
Friday, November 26, 1999
6 p.m. to 9 p.m.
Northeast Auctions by Ronald Bourgeault has generously sponsored the Preview Party

Regular Show Hours
Saturday, November 27, 1999 10 a.m. to 5 p.m.
Sunday, November 28, 1999 12 noon to 5 p.m.

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Proceeds from the Preview Party and general show admission benefit the educational programs of the Peabody Essex Museum.

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27th Annual Antiques Show

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Foreword

Welcome to the Peabody Essex Museum 27th Annual Antiques Show! We are happy to present once again this outstanding program — a cornerstone event in our bicentennial celebration. Our popular Annual Antiques Show stands as a tribute to members, friends and supporters who have helped make this event possible for 27 years.

On behalf of the Trustees and staff, I want to thank the innumerable volunteers who make this weekend so successful. In particular our thanks go to Jenifer McDougall, Chair of the event, and Mr. and Mrs. John Lastavica, Honorary Chairs.

Thank you for your support of the 27th Annual Antiques Show. Enjoy the show!

Dan L. Monroe
Executive Director

Cover: Model of a figurehead attributed to Samuel McIntire, ca. 1800, orginally purchased from the estate of Samuel McIntire. Gift of Thomas F. Hunt, 1891. Maritime Arts and History Collection Peabody Essex Museum
Photo: *Peabody Essex Museum, Jeffrey Dykes*

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27th Annual Antiques Show

Honorary Chairpersons

Mr. and Mrs. John Lasatavica

The Peabody Essex Museum Annual Antiques Show Committee is delighted that Mr. and Mrs. John Lasatavica are honorary chairs of this year's show.

John and Kitty Lastavica have been great supporters of the Annual Antiques Show for many years, as well as dedicated volunteers for Peabody Essex Museum. Mrs. Lastavica was appointed as a trustee of the museum in 1976 and became an advisory trustee in 1986. In 1992 she became a museum overseer. Mrs. Lastavica currently serves as a member of the Asian Export Art Visiting Committee as well as the American Decorative Arts Visiting Committee. Mr. Lastavica is a member of the museum's finance committee and also served for many years as a bartender at the Annual Antiques Show.

Both Mr. and Mrs. Lastavica are active in many other areas. Among them, Mrs. Lastavica is a physician on the faculty of Tufts University School of Medicine and serves as an overseer of the Tufts University School of Veterinary Medicine. Mr. Lastavica is a trustee of the Museum of Fine Arts, Boston and is also Chairman of the Board of the Landing School of Boatbuilding and Design in Kennebunkport, Maine. The Lastavicas live in Manchester with their doberman pinscher, Maja.

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27th Annual Antiques Show

Acknowledgments

On behalf of the Committee, as we celebrate our 27th year, I wish to acknowledge, with special gratitude, the many diverse efforts of those people involved in the production of this year's event:

- Mr. and Mrs. John Lastavica, Honorary Chairs, for their enthusiastic support.
- The Board of Trustees and Overseers for their commitment to this committee and annual event.
- Our Corporate Sponsors – Antiques America Inc, Northeast Auctions by Ronald Bourgeault, Tyco International, Hunneman Corp and Bozell Kamstra – for their very generous support.
- All of our individual sponsors, benefactors, patrons and friends for their generous contributions.
- The curators of the Peabody Essex Museum for their contributions to the show catalog. Jean Rees in the photography department deserves kudos, and very special thanks to Will LaMoy for his extra time and effort on behalf of this publication, and also Lyles Forbes for his flexibility.
- The dealers, whose beautiful wares entice us all.
- The catalog advertisers for their ongoing interest in the show.
- Ariadne Clifton Catering, Purple Lion Catering, Tiger Lily Caterers, Celebrations Catering, Elizabeth Creed & Company, the Hawthorne Hotel, the Antiques Show Committee and R.W. Emmons Jr. for their delicious contributions to the Preview Party.
- Missy Kasnet and Marilyn Belliveau for their *outstanding* floral arrangements.
- All the staff who gave both time and energy to the Show, including Admissions, Maintenance and Security, Marketing and Design, and Membership and Development. Particular thanks to Anna Geraghty and Jennifer Perry for their design work, Tiffany Webber-Hanchett for her good-humored coordination of marketing efforts and Greg Liakos for his PR expertise. Also, sincere thanks to Irene Curran for her tireless efforts, Susan Cathcart for her input, Annie Labe for her support and advice, and most especially Sally Tompkins for all her good work.
- All the volunteers who performed a myriad of duties including passing hors d'oeuvres and greeting guests.
- Capital Offset of Concord, NH for their expert production of the catalog.
- Chris Vining, Show Manager since the beginning!
- And, in great appreciation, to the committee, a team of talented and professional individuals who have generously volunteered behind the scenes to insure the success of the event.
- And lastly, I am most grateful to Anne Emmons Barton, who is truly the backbone of this great annual event.

Respectfully submitted,
Jenifer L. McDougall

27th Annual Antiques Show

Welcome from the Executive Director

This twenty-seventh annual antiques show is remarkable and truly historic because it is coinciding with the two hundredth anniversary of the Peabody Essex Museum. We certainly hope that our members and friends will have had an opportunity by this time to have experienced our special bicentennial exhibition entitled *Odyssey: A Journey into World Art and Culture*. It represents the full expanse of our collecting traditions that began with the entrepreneurial captains of the East India Marine Society in 1799 and followed soon after with the establishment of the Essex Historical Society in 1821. East India Marine Hall was completed by 1825, and I think you will agree that this structure's refinished surfaces are gleaming in a fashion that is quite as dazzling as it must have been at its unveiling. Similarly, East and Weld Halls have been marvelously renovated and contain portions of the *Odyssey* exhibit.

In keeping with the return of the annual antiques show and given the museum's bicentennial celebrations, each curatorial department was asked to select artifacts that would pay homage to the notion of an older acquisition and a more recent one to symbolize two centuries of collecting and documentation. Obviously, the resulting group of objects could only provide a mere glimpse into the museum's fabulous holdings. Nonetheless, I hope that it will at least serve as an introduction to the range and depth of our curatorial collections and impel you to experience them in entirely new ways, as the *Odyssey* exhibition encourages one to do. The twenty-seventh annual antiques show provides a wonderful opportunity to highlight the parallel tracks of private and institutional collecting, and we heartily welcome you to all its festive presentations.

Dan L. Monroe
Executive Director

An oak great chair, dating between 1670 and 1675, attributed to Thomas Dennis (1638–1706) of Ipswich, Massachusetts.

A glaze porcelain vase crafted by Hideaki Miyamura of Ipswich, Massachusetts, in 1999.

The gift of Robert Brookhouse in 1821 (acc. no. 108,886), this chair was one of the first objects donated to the Essex Historical Society (a parent organization of the Peabody Essex Museum) soon after it was founded in 1821. Considered one of the most important pieces of seventeenth-century furniture to survive in New England, the chair descended in the family of its creator, Thomas Dennis, a joiner active in Ipswich, Massachusetts. Great chairs were reserved for the head of the household and served as a symbol of authority within the family.

The ornate carving on the back and front seat rail reflect the decorative carving tradition that developed in the Devonshire region of England, where a number of joiners, including William Searle, learned their craft before immigrating to Ipswich. The carving features formal strap work, *s* scrolls, and foliate decoration, along with two curious grotesque figures, one on either side of the back.

Furniture making became one of the most important craft traditions on the North Shore. The Dennis great chair and many other fine examples from later periods are now in the American decorative arts department and form one of the most important regional collections of furniture in the country.

Purchased with the Willoughby Stuart Fund, this is the first ceramic object to enter the Peabody Essex Museum's new contemporary American craft collection established in 1999. The vase reflects the artist's mastery of the ancient *yohen-tenmoku* glaze that was developed in China during the Sung Dynasty (940–1290). *Yohen* means "stars glistening in a night sky," an apt description of the rich tonal effect achieved by varying the thickness of the glaze. When skillfully applied, the glaze produces a silvery black luster that turns into cascades of blue, gold, and purple as it thins out. Miyamura studied with the master potter Shurei Miura in Japan before establishing his own studio in Ipswich in 1987. Inspired by traditional Japanese and Chinese ceramic forms, he has exhibited his work internationally and has won numerous awards.

A pair of figures composed of unfired clay and pigments, ca. 1803, made in China by an unknown artist.

A Japanese chest of lacquer, wood, mother-of-pearl, gold, and engraved copper hardware from the late sixteenth century on an eighteenth-century stand and purchased with funds donated anonymously in 1999 (acc. no. AE85,687).

The gift of Captain Richard Wheatland (acc. no. E7,097), this pair of Chinese export "nodding head" clay figures was given to the East India Marine Society in 1803. According to the first catalogue of the collection, these figures were "Copied from the life and brought from Canton." Although they are meant to represent a couple of the Mandarin class, they probably are not portraits of individuals. Chitqua, the only identified Chinese clay modeler, produced several portraits of Westerners; a signed full-length portrait of a Western man by Chitqua is also in the collection.

The presence of foreigners in Japan influenced the development of a distinct art form known as Nanban. In the sixteenth century, Portuguese merchants brought large, leather-lined wooden chests for storing clothing and valuables with them to Japan. This Nanban lacquer chest, inspired by a European example, is covered with panels depicting phoenixes, tigers, birds, and a shishi. Highlighting the museum's growing collection of Japanese export art, this chest is the largest of its kind and represents one of the department's most recent acquisitions.

Asian, Oceanic, and African Arts and Cultures Department

A two-stemmed Indonesian (Sumatran) pipe of wood, copper, and silver from the late eighteenth century.

The gift of Captain Jonathan Carnes accessioned in 1821 (acc. no. M18), this pipe is one of the works in the museum's first group of acquired objects. William Bentley, a Salem clergyman, recorded details of Carnes's collection of unusual objects in his diary entry for 22 October 1799: "Capt. Carnes from Sumatra shew me . . . a pipe with two stems. . . . It is proposed by the New Marine Society, called the East India Marine Society, to make a Cabinet [of Curiosities]."

This gift was in keeping with the objectives of the well-known third clause of the aims of the society: "To form a Museum of natural and artificial curiosities, particularly such as are to be found beyond the Cape of Good Hope and Cape Horn." Carnes's double-stemmed pipe is currently on display in East India Marine Hall as part of the *Odyssey* exhibition.

A detail from eighteenth-century Japanese silk handscrolls.

Purchased with funds donated anonymously in 1999, the department's newest acquisition is a pair of handscroll paintings on silk showing the trading stations at Nagasaki. Unsigned, but painted by a professional artist, these scrolls reveal minute details of the everyday lives of the exotic Dutch and Chinese foreigners during the period that Japan was closed to free international access. The two tiny trading stations were the only officially approved outposts for contact with non-Japanese for more than two hundred and fifty years, and consequently, the activity of their inhabitants was the object of intense interest among many Japanese. Although Dutch and Chinese traders were depicted in many media during the seventeenth through the nineteenth centuries, few such works rival the artistic quality of these scrolls.

The detail of the scroll shown here depicts an informal musical concert at which a Japanese official is being entertained by the Dutch *opperhoofd* (station chief) in a large second-story room. The musicians and servants are likely Javanese from Batavia (now Jakarta), where the Dutch had their major Asian settlement. Elsewhere on this scroll, the Dutch are depicted dining, playing pool, and greeting one another on the street. The other scroll shows Chinese people worshiping, gambling, and engaging in local commerce within their Nagasaki compound. These scrolls are scheduled for display at the Peabody Essex Museum in the autumn of the year 2000.

Costume and Textile Collection of the American Decorative Arts Department

The costume and textile collection in the American decorative arts department consists of over twenty-six thousand examples of costume, accessories, needlework, domestic textiles, documentary textiles, and associated tools from the seventeenth century through the present day. It is a regional New England collection with many pieces either made or used on the North Shore of Massachusetts. The Essex Institute began to collect costume and textiles in the nineteenth century. Acquisitions increased after exhibitions at the time of the American centennial in 1876 and the World's Columbian Exposition in 1893. In the twentieth century, the collection has been enhanced by the acquisition of several large family collections, personal wardrobes associated with individuals, and corporate and connoisseur collections. The resulting collection until recently has been one of the museum's "hidden treasures" and an underutilized asset, and it promises to be an area of increased activity and interest in the new millennium.

An embroidered cabinet (with its original case) composed of silks, linen, silver and gilt metallic thread, wood, gesso, and gilding, dating between 1655 and 1665.

The gift of Mrs. Justin Whittier in 1925 (acc. no. 118,284), the cabinet, according to family tradition, was made by one of the daughters of Governor John Leverett: Elizabeth (b. 1651), Mary (b. 1655/56), or Hannah (b. 1643). Although some examples survive in England, this is the only complete embroidered cabinet associated with a colonial American family. It cannot be conclusively determined whether the cabinet was made in England or Massachusetts because the family was in England from 1655 until 1661 while Leverett represented the colony at the English court.

A wedding dress of silk, cotton, metal, and glass, ca. 1879.

The gift of Madeline Fisher in 1997 (acc. no. 137,814.1), this dress was made for the marriage of Jenny Jameson Rice and Richard Jessup Morgan of New York on 10 June 1879.

Early American Architecture Department

The Peabody Essex Museum's architectural collection holdings began with the acquisition of the Quaker Meetinghouse structure that was relocated to the grounds in 1865, being the first of the museum's historic buildings to be acquired on the basis of historic significance and associations. Architectural fragments also began to come in to the collection during the middle decades of the nineteenth century. During the period between 1907 and 1912, Essex Institute curator George Francis Dow undertook an active program of period room (six) and historic building reconstruction, and in the process created the first outdoor museum of architecture in the United States. Other historic houses and exhibit buildings were acquired during the years between 1917 and 1989. The museum's most recent historic building accession is the Yin Yu Tang, an eighteenth-century provincial merchant family residence that will be reerected adjacent to new museum galleries in 2003.

Quaker Meetinghouse.

Yin Yu Tang, an eighteenth-century merchant family residence from Anhui Province in the south-central interior of China.

Acquired by the trustees of the Essex Institute in 1865 and relocated from another Salem neighborhood, this building has stood in the rear gardens of the museum since that date and hence is the earliest building acquisition in the museum's architectural collection. It represents one of the earliest instances in the United States of the relocation of a historic structure based on its presumed level of significance.

This Chinese house, currently undergoing renovation, will join the Peabody Essex Museum collections when it is reerected on the newly designed campus, adjacent to new museum galleries, in 2003. Curatorial duties for the house will be shared by the early American architecture department and the Asian, Oceanic, and African arts and cultures department.

Native American Art Department

The Native American art collection of the Peabody Essex Museum is one of the treasured bodies of Native American art in the country, and is probably the earliest ongoing collection of its kind in the hemisphere. Commenced in 1799 with the acquisitions of the East India Marine Society, the collection today consists of about twenty thousand historic and fifty thousand archaeological items, spanning more than ten millennia of human creativity in the Americas, up to and including the work of present-day artists.

A pouch of leather, dyed quills, and metal cones made by an unknown Great Lakes artist, ca. 1800.

Acquired by the East India Marine Society before 1821 (acc. no. E3,687), this exquisite pouch, decorated in brightly colored porcupine quills, was probably made about 1805 and is thus roughly contemporary with the Lewis and Clark Expedition. The high catalogue number corresponds with the East India Marine Society's published 1821 catalogue entry. The pristine condition and bold design of this pouch make it one of the early masterpieces of the Native American collection.

An acrylic painting on paper and canvas entitled In and around These Mountains *by Mateo Romero (Cochiti Pueblo) in 1999 and purchased with matching funds from Mr. and Mrs. James Krebs in 1999 (acc. no. O512).*

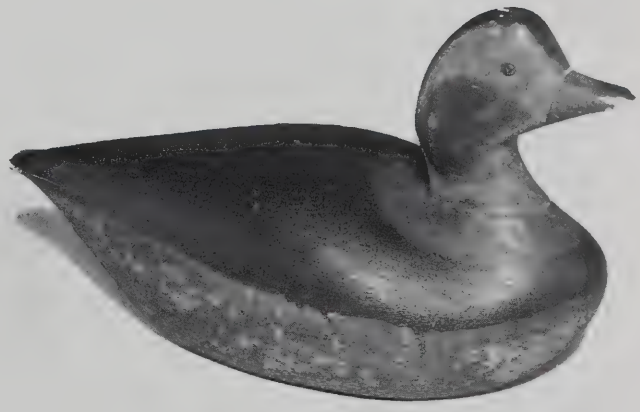
The confluence of native and non-native cultures, technology, and media pose daily challenges to Native Americans, who must assert their cultural identity against a backdrop of what is often overwhelming noise. Here, Mateo Romero depicts a sacred pueblo dance in the midst of a landscape dominated by a thunderous F-14 fighter jet. Far from being just symbolic, juxtapositions like this are literally true for today's pueblo peoples.

Natural History Department

The natural history department encompasses over eighteen thousand objects ranging from natural history specimens to carved decoys to Audubon engravings. The main emphasis of the collection is on the regional flora, fauna, and geology. The department collections also include examples of natural specimens from around the world, dating back to the East India Marine Society period of the museum's history; tools used for harvesting regional natural resources (including waterfowl decoys and small holdings of salt marsh haying and granite quarrying tools); a small number of scientific instruments/tools; and select holdings of pictorial works by Western artists that feature natural history subjects as their primary focus.

King penguin (Atenodytes patagonicus) *mount from the Falkland Islands.*

Donated to the East India Marine Society by Captain George Hodges (acc. no. E1,219), this poorly mounted bird was probably preserved on board ship during the homeward voyage and later prepared by a taxidermist who had never laid eyes on a penguin before. Not only is this the first penguin ever exhibited in the United States, it is also one of the earliest accessions in the collection.



A solid wood old-squaw decoy in original paint attributed to Stephen Badlam VII (1822–92), a grandson of the renowned cabinetmaker.

Featured on the 1999 Massachusetts Waterfowl Stamp, this very rare early decoy was acquired from the Jackson and Vivian Parker Decoy Collection in 1988 (acc. no. 27,714).

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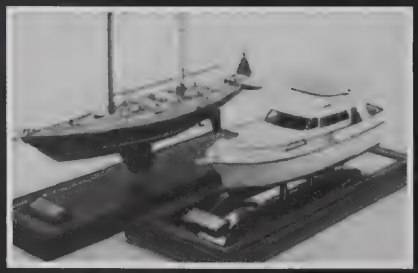

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Essex Antiquarians — Essex, MA
Fiske & Freeman – Belmont, VT
Good and Hutchinson & Associates — Sheffield, MA
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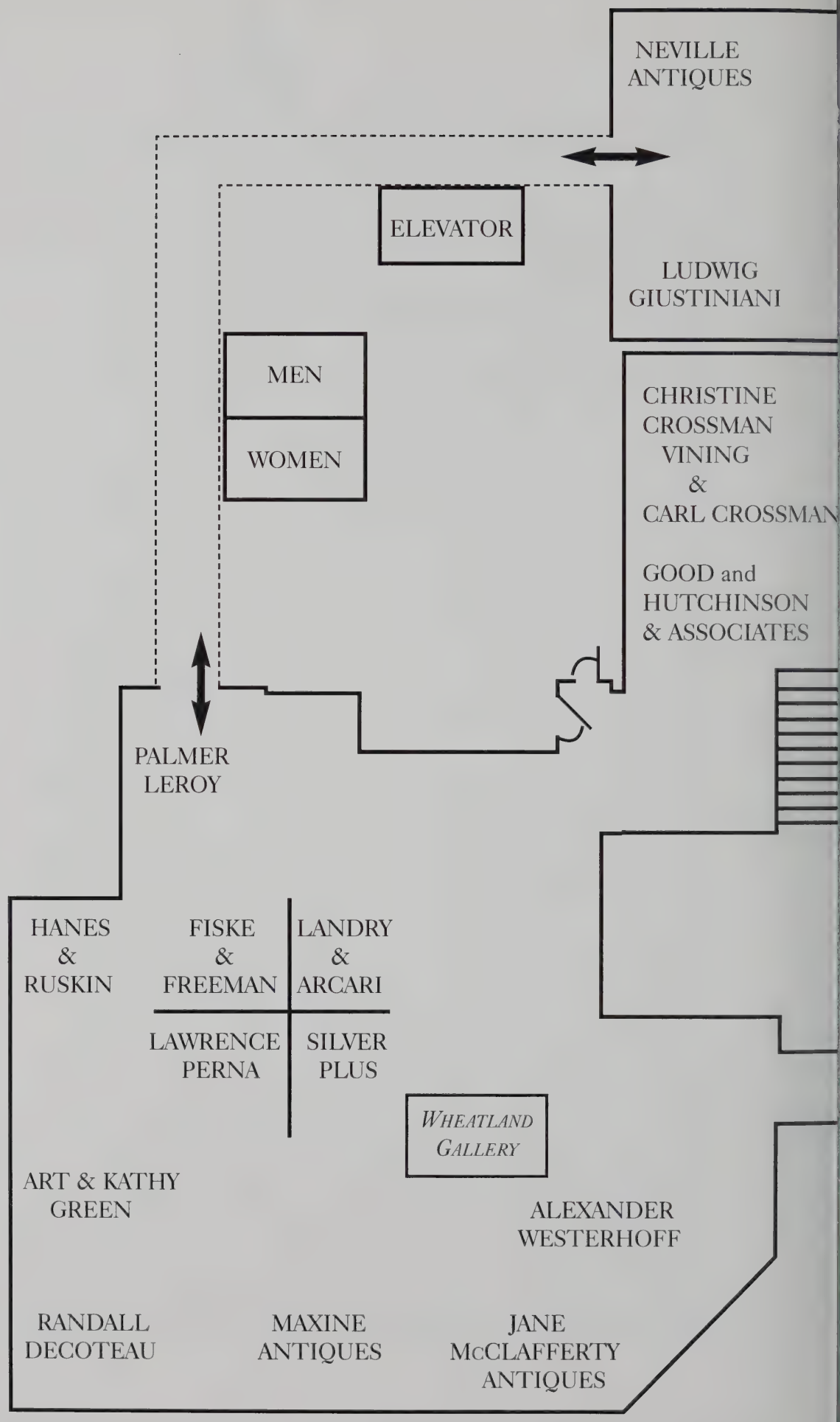
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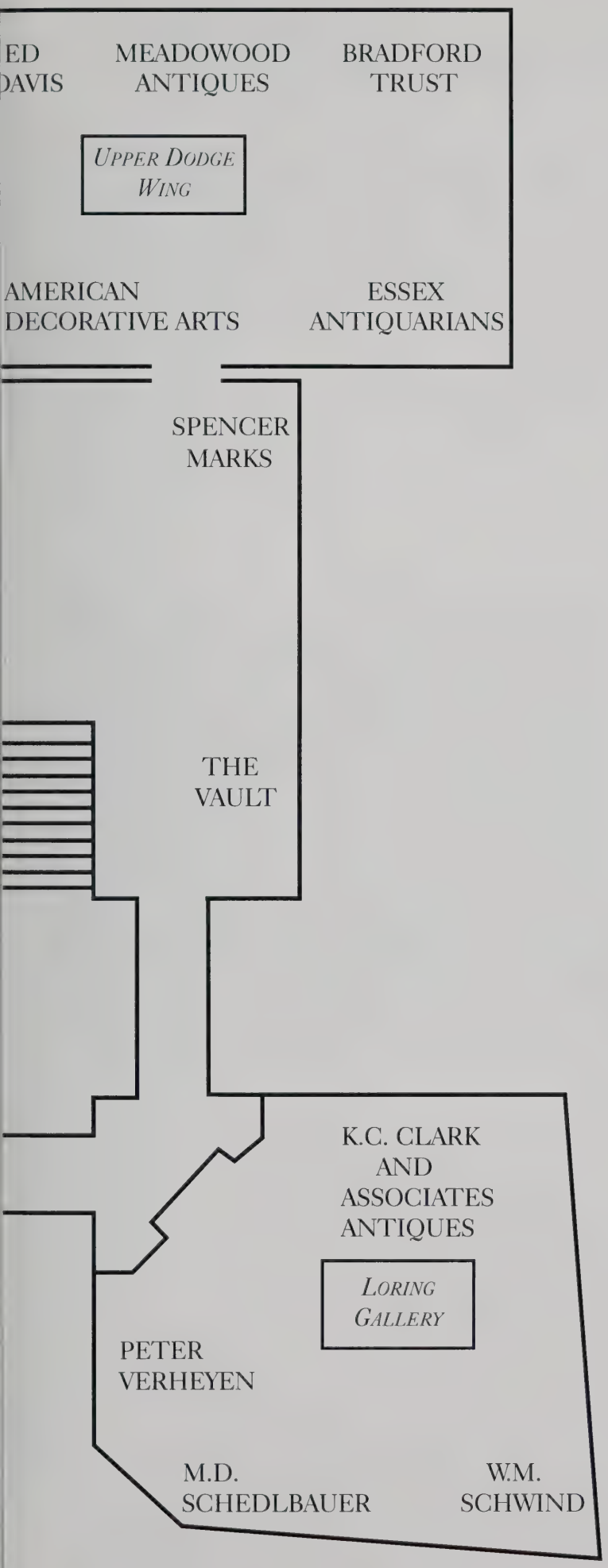
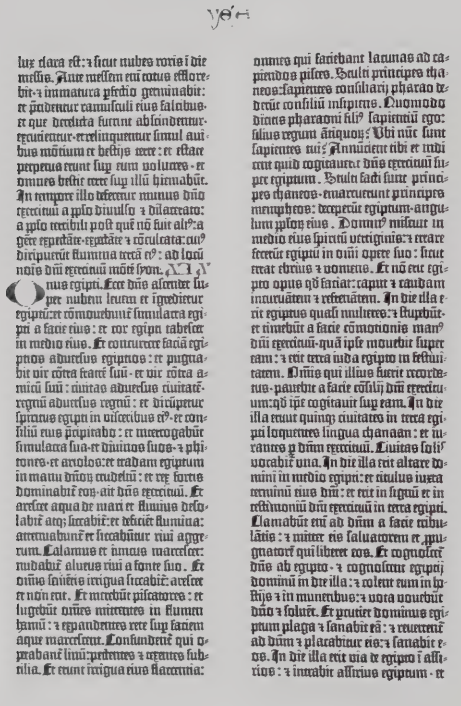


27th Annual Antiques Show

The Phillips Library of the Peabody Essex Museum is a rare book, manuscript, and photographic repository with over four hundred thousand volumes, over a mile of manuscript material, and over a million photographs. Insofar as it reflects collecting that began in 1799 by the East India Marine Society, the Phillips Library is now participating in the celebration of the museum's bicentennial. To illustrate some of the highlights of the library's holdings, two items were selected for this antiques show publication: a leaf from the Gutenburg Bible and an image representing one of the earliest photographic views of China. We hope that this mere sampling will induce you to investigate and then avail yourselves of the superb library collections of the Peabody Essex Museum.



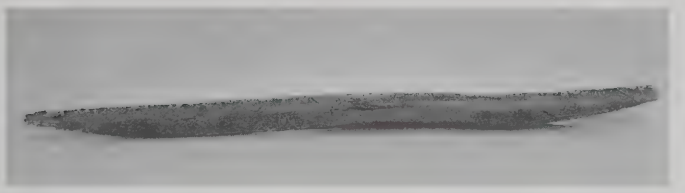
A leaf from the Gutenburg Bible, the first volume to be created in the West with moveable type, printed between 1450 and 1455 in Mainz, Germany.

A photograph of a farmhouse in Foochow, China, taken by John Thomson in 1873.

This single leaf of a Gutenburg Bible was taken from a seriously defective copy, originally in a monastery in Mannheim and later housed in the Royal Library in Munich. This was purchased in 1921 by Gabriel Wells of New York, who decided that this damaged book afforded a unique opportunity for cultural organizations to obtain a small portion of a treasure that would otherwise be beyond their grasp.

John Thomson is deemed especially important because of his position as one of the very early Western photographers in China and also because of the extraordinary aesthetic qualities of his images. True art photography that is also of such a critical documentary value is the characteristic that distinguishes Thomson's work.

Russell W. Knight Department of Maritime Art and History



A calendar stick found on a South Atlantic Island.

Of all the strange and wonderful objects in the East India Marine Society's early collection, few carry more tangible emotional impact than a crooked wooden stick that is broken at one end and covered with more than one hundred crude notches. Also carved into this piece of wood are the words "James Drown / born AD 1777 / 10 Mar 1804 / AP / Newport, Rhode Island / America." The crew of a vessel that called at Tristan d'Cunha found the stick and brought it to Salem where it ended up on display in the museum. Without knowledge of the fate of its carver, those who found the stick no doubt saw in it a testament to the hardships and dangers of the seafaring life, and felt a certain poignancy in its discovery on a remote and deserted island.

James Drown's adventures continued for nine years before he finally returned to New England. Back in Providence, he found that everyone presumed him lost after relatives saw this calendar stick on display in Salem.

An English engraved silver snuff box made in 1814.

The year 1799 was an eventful one in Salem, not only because of the establishment of the East India Marine Society, but also with the launching of what was then the largest ship ever constructed in Salem. The frigate *Essex* was built by subscription of the residents of the town and given to the government in support of America's fledgling navy. She sailed out of the harbor in December of that year, never to return to Salem, but not to be forgotten by the town. Earlier this year, as a gift from Mr. Fritz Gold, the museum acquired this cylindrical silver snuff box engraved on the bottom with the inscription: "To Captain James Hillyar / H.M.S. Phoebe / on the capture of the / American frigate the Essex at / Valparaiso Harbour Chile / from his officers & crew / November 1814."

The lid is engraved with an image of a full-rigged ship under sail and HMS *Essex* underneath. After wreaking havoc with British shipping in the Pacific Ocean during the War of 1812, *Essex* was finally blockaded in Valparaiso Harbor by *Phoebe* and *Cherub*. Crafted by a London silversmith, the snuff box celebrates a capture that eradicated the scourge of British shipping and brought *Essex* into the service of the Royal Navy.

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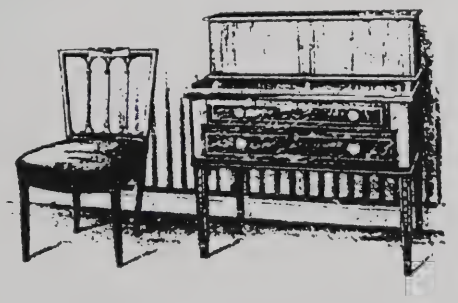

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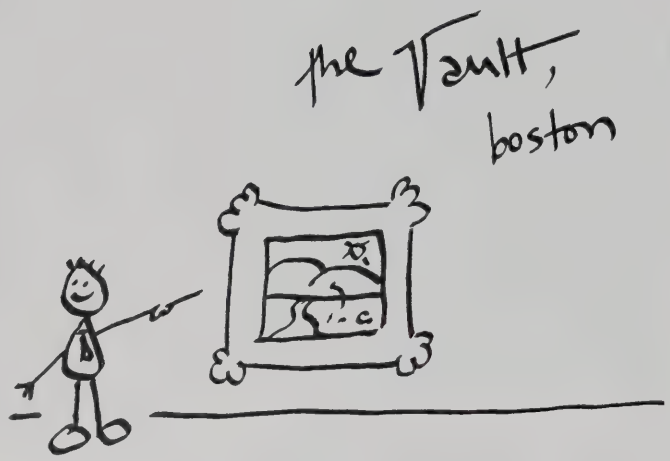

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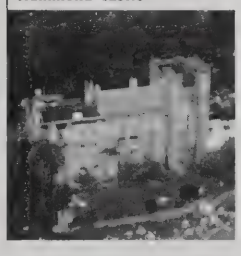

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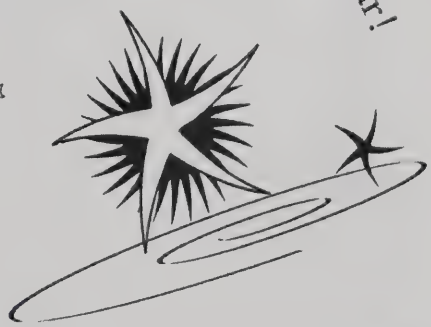

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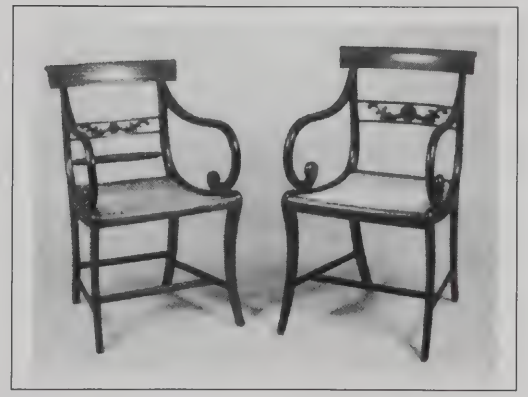

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